

# AUTHOR & JOURNALIST



**Shall I Move  
To New York?**

BY BURTON C. HOFFMAN

**Writing For  
Trade Journals**

SUGGESTIONS PLUS  
PAYING MARKETS

**18 Other Features**

Paul Annixter

## I WRITE BY FEEL

BY PAUL ANNIXTER

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# AUTHOR & JOURNALIST

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## Come, gather round

By NELSON ANTRIM CRAWFORD

**WE** writers ought to be glad for one thing—among many: there isn't any minimum age or any maximum age for our job. Nobody can tell us we are too young or too old. No one, that is, except ourselves.

Now and then a college student says to me, "I've got to get more experience of life before I can write." Maybe so, maybe not. If the boy or girl thinks it is true, it probably is true for him. Too often, I suspect, it is just an excuse for thinking about writing in the distant, dreamed-of future, instead of starting right now.

Alexander Pope, whom many of us detested in literature classes in spite of the professors' praise, started being a poet before he could write at all. John Keats, whom on the contrary most of us admired in school and still do, wrote some of the finest of all lyrical poetry in the brief 26 years of his life.

To come down to our own time, the now distinguished James Gould Cozzens published his first novel, *Confusion*, when he was still in college. It was not the best book ever written, but he had no illusion that he was too young to write and publish.

**I** HEAR just as much gloom from oldsters as from young people. "I'm too old to write. If I had only started early. . ." they say in person and in letters. Nonsense! Perhaps you remember the best-selling *Joseph Vance* and *Alice-for-Short* not so many years ago. Have you ever stopped to consider that their author, William De Morgan, never wrote a line for publication—aside from technical articles about ceramics, his profession—till he was over 60.

Sherwood Anderson was beyond 40 when he published his first book. Carl Sandburg was nearly that age. A. J. Cronin started to write during an interval of ill health when he temporarily could not carry on his established medical practice.

The fact is that there just isn't any set age for beginning to write—and write successfully. It's a matter of having the stuff in you and then being willing to stick to the job, the latter especially. Hendrik van Loon used to insist that the biggest aid to writing is glue on the seat of your pants.

I know many writers who have very slight talent but have achieved wide publication and excellent incomes. Why? Because they are ready to put more thought, effort, and time on anything they write than are 75 per cent of writers with far greater abilities.

**A** PRIME example of result-producing persistence is Robert L. Kendell, whom I mentioned in November as having put cats on the public relations map. Certainly he has talent and he has enthusiasm, but stick-to-it-iveness is what mainly has put his project over.

Someone may point out that public relations are not the same thing as writing. True enough, though writing plays a major part in public relations, and most of Kendell's accomplishments are through the printed page.

Other folks of talent plus enthusiasm for a subject are well pleased to get an article into a magazine or a couple of columns into a daily. Not Kendell. In 1951 he persuaded newspapers and magazines to print 1½ million column inches—the equivalent of 1500 novels—about cats and National Cat Week.

Of course, this is the result of years of steady persistence, not flash-in-the-pan efforts. Yet Kendell never devoted his time exclusively to this project. He makes his living in the advertising business, and don't let anybody tell you that is not a daily grind.

The next time I am tempted to excuse my laziness about writing with an airy "Oh, I haven't time," I am going to say to myself, "Old boy, remember Kendell."

**T**HREE are plenty of persons with regular jobs who do in spare time a surprising amount of work in writing and related fields. One of the best of American cartoonists runs a furniture store. A well-known writer of Western novels did his early work at night after working as a telephone lineman all day.

Sherwood Anderson, to whom I referred a few paragraphs back, was an advertising man and, for a time, a paint manufacturer. He wrote some of his best short stories while riding on trains, sitting in railroad stations, and waiting to see the top brass in business offices.

My observation is that the best part-time literary work is produced by those whose daily occupation is well removed from literature. Not many editors or publishers are any great shakes as authors, though generally they try their hand at a book or two. I don't think T. S. Eliot's work has improved—perhaps the reverse—since he quit banking and went into the book publishing business.

After a man has dealt with manuscripts and writers all day, he usually doesn't feel like producing copy for the public to read. It's different if one has been driving a tractor or keeping house or practicing law or selling merchandise.

**W**HETHER one is old or young or in-between, whether he is a professional, a part-time writer, or a beginner, three requisites for writing success are talent, enthusiasm, and persistence. Of the three, persistence is far and away the most important. I do not know a writer who has attained goals worth while except through constant, step-by-step, day-by-day persistence. Do you?

I'd say successful writers—and other successful folks—are like cats, who are the most persistent creatures I know. On *Author & Journalist* I'm going to try to emulate Angus and Chica (New Year Resolution!). Ethel is a persistent person; she needs no lesson in this field. Between us we'll strive to give you the best writers' magazine you've ever seen. We look forward to your persistent help. As I have said before, this is your magazine.

"The future belongs to those who prepare for it now."

## MAREN ELWOOD

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## What readers say

### Writing Chameleon

We find one writer of fiction who starts with plot, another with character, another with theme, another with a self-devised formula, another with the grace of God (inspiration, he calls it), still another—I'd guess—with a hangover.

Every one of these fellows, judging from what they tell us beginners, is sure he has the only true way to success. They argue like politicians or hedgegrow preachers.

Me, after reading their stuff, I'm like a chameleon on a plaid coat. What am I gwine to do?

JERRY RIDDLE

New York City

### Trade and Farm Writers

I have five or six friends in the Midwest who are writing regularly for trade, business, or farm magazines. We have quite a nice little "round robin" of correspondence in the mail all the time and we derive mutual benefit.

We'd like to hear from other good trade and farm writers in the Corn Belt.

DAVID L. DAY

Dale, Ind.

### Thanks to Mrs. Barrett

Just a line of appreciation and thanks for the excellent articles in *Author & Journalist* by Catharine Barrett. I can honestly say that in my opinion these articles are the most helpful ever published in a magazine for writers.

MARJORIE R. LONGWELL  
Sherman Oaks, Calif.

### Strange Business—Poem Selling

The other day one of our clients reported the sale of a poem on its twenty-fourth trip out, and in the same mail another said a poem had sold for \$24 on its first trip out. So, "one never knows, does one?"

HILDA PETERSON  
Roseburg, Ore.

### Story Material—Where?

I would like to see an article on how to find story material, because most of us would-be writers wouldn't recognize it if we fell flat on our faces in a pile of it.

Ross F. KAVANER  
Shaunavon, Sask.

### The Modern Filler

The filler has changed and modernized just like the short story. The old type, which was merely informative, seem to be out. The filler

AUTHOR & JOURNALIST

must be dressed up cleverly and opened with an eye-catching line.

A filler I wrote about Charles E. Wilson, formerly president of the General Electric Company, was rejected six times till I rewrote it with the opening line, "How much education does one need to get by?" In its revised form it sold for 10 cents a word.

W. CLAY MISSIMER

Erie, Pa.

### I'm a Minority

I knew there was *something* wrong with me. Now you've supplied the answer. I'm a minority. I'm on the wrong side of the fence with only the spirit of Oliver Goldsmith and Hilaire Belloc to support me. I feel very lonely, but, so help me, I still hate cats.

For seven years now I've endured my neighbors' cats. My neighbor has had a series of eight girl cats in the past six years. Melissa, a white vixen of loose morals, invited five of her boy friends for an all-night brawl on our patio two years ago which resulted in ruination of one new chair pad, two broken flower pots, and a quarrel with my neighbor.

I'll take dogs and birds every time. As a matter of fact, I believe that anyone who has not had a parakeet has not lived. My own beautiful Blue Boy is perched on my shoulder as I write this. In his mimitable gravel voice he is requesting, "Gimmie a koosie," which, you may be sure, I am only too happy to provide.

Blue Boy recently taught me something about how to deal with cats. He was in his cage hanging out on the patio, when a big black Tom strolled over and planted himself beneath the cage. Tom had a greedy look in his eye and I had my hand on the broom. Blue Boy peered down through the cage wires, eyed Tom a moment, and emitted a shrill: "Hello, Pretty Boy." I wish you could have seen Tom. If ever I saw a dumb-founded cat, it was he. Without so much as a backward glance he trotted out of the yard. To this day, although he still makes a short-cut through our yard, he never so much as glances in the direction of my bird cage. I'm very sure he wants no part of a talking bird. It might even give him indigestion!

So there you have it. You may put me down in your book as No. 3 on the list of writers who hate cats. As for Robert L. Kendall, he can take his Salvation Army of cats and head straight for the North Atlantic if he would make me a happier woman.

AD SWEENEY

Glendale, Calif.

### And Now—Cheers for Cats

Three cheers for you and Angus and Chica. That guy who doesn't like cats, pay him no mind. We know plenty like him, and are sorry for them.

My cat is now sleeping on my desk. Just had to move her to find my check book.

ELSIE P. GILPATRICK

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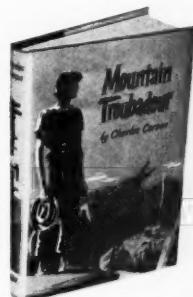
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I have sold over 1100 stories and articles to magazines, and once in a while I write a book. My latest novel is *Mountain Troubadour*\*.

While I am a creative writer, I also help others. This aid may be in the form of corrective criticism, detailed editing or complete revision of your manuscript, depending on the special attention your work needs to make it acceptable.



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*Well, it all depends...*

If you're selling as much material as you'd like to sell, and reaching the markets you've always wanted to reach, there's every possibility that 1952 *will* be happy. You're doing fine, and you'll probably keep it up.

But if 1951 was an empty year for you as far as sales are concerned, and there's no logical reason to suppose that the one which has just started is going to be different, that pleasant wish friends shouted at you one midnight recently isn't quite so likely. And if that's the case, it's good sense to start the new year right by admitting one of two things:

Either there's something wrong with your stuff.

Or there's something wrong with the way you're marketing it.

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JANUARY, 1952

# I WRITE BY FEEL

Don't blame the public for bad taste—blame yourself,  
says a noted novelist in this challenging article

By PAUL ANNIXTER

ONE finds there is little translatable to tell about how stories are written, after they are finished; in fact, it would be much easier just to do another story. I'd like to take off by giving down the river to some of the articles I've seen published for the perusal of the young and groping writer. Most of these, I find, stress plot and formula in lieu of anything else. Some writer who has hit upon a story angle and repeated it successfully numerous times, lists his sales and counsels beginners about the craft in terms of speed and formula, giving six possible ways of cooking up a corpse or six workouts for any given situation, like a sales talk for a new and faster hamburger grinder.

To my mind, nothing could be better designed to confuse the beginner and whittle him down to a commercial-minded nonentity at the outset. If his writing bug is a genuine thing, he will be fired by a burning something within him, an honest urge to convey original interpretations to others, and he will reject such methods. If he has simply an urge to pick up some loose money easily, he might go for this plot talk, but the chances are he would be better paid for his time as an accountant, say, or a bricklayer.

It takes more impelling motives than money to produce a story that is loved and remembered. Let us presuppose that is the sort of urge that fires the beginner. In such case he should throw all formula ideas out the window and start from scratch by pure *feel*, and whatever native dramatic sense is in him. Personally, I'll never get over being thankful that in the beginning I started out with no instruction on plot or the so-called technique of the game. That way is

harder and slower perhaps, but you see your end more clearly and arrive there more surely. It is my conviction that writing technique cannot be understood by the neophyte anyway, until he has evolved technique out of himself by prolonged effort in writing. Only when you know how to do it can you understand how it is done.

I achieved my first salable story gropingly by feel, as a youngster in a remote woods cabin. As I look back over the list of my stories I find that I always wrote from mood and character to happening, and not from happening to character. I let the characters more or less make the plots for me as they evolved. So from the first I fought formula with what I call *feel*. I believe that only those who can feel deeply can really write, and then only by taking the pains to make others feel the same emotions. I am sure that good story writing is not and cannot be inflexibly bound by rules. There are bounds but they are flexible. Certainly when formula enters, art flits out the window.

I knew I had struck what I was after in that first story, because I felt every sentence of it and I knew a lot of others would feel it too. The story was a wildlife action tale dealing with the animals, elements, and solitude I was up against on a lonely timber claim in northern Minnesota. A timber claim, by the way, is a grand forcing ground for a writer—preferably a claim that is a long way from anywhere at all. By the time you get to talking to yourself in short pithy sentences, you'll be writing, if there's any of it in you. My claim never amounted to anything financially, but it was a gold mine nonetheless, considering the literary pay dirt it opened up in me. It filled my war sack with material which I have never stopped drawing upon.

I have published some 430 stories and novelties since then, covering almost all the magazines in the United States, Canada, and England. Some of those stories dealt solely with human characters, but all of my favorites were hunting-adventure stories dealing primarily with animal wildlife. Such stories, I always felt, offered a greater chance

---

*Paul Annixter, distinguished novelist and short-story writer, is a native of Minneapolis, Minn., but received his school and college education in North Dakota. His latest book is *Brought to Cover*. Mr. Annixter and his wife, Jane Livingston Comfort, likewise a well-known novelist, live in California.*

for uniqueness and innovation, a different and deeper heart quality.

The story dealing with man in relation to animal life, treated as it is today from an ever more anthropomorphic viewpoint, is one of the most important innovations in literature. Consider this: The animal story marked the beginnings of literature. The first teller of tales to give narrative a form to outlast the spoken word, hammered the pictorial story of his tribe's hunt against the primeval beasts on the wall of his cave. His pen and typewriter were a rock mallet and a chunk of obsidian. Such tales were an engrossing part of the life drama of the Stone Age. These stories gave birth to the fable, the fairy tale, and the historical saga.

My wife, Jane Levington Comfort, also a novelist and story writer, has often said something like this after a laborious morning at her own typewriter: "How lucky you are to have chosen the line you did. Most writing goes deadly and stale to the writer every so often, but a good wildlife story is always different, always new and vigorous because it's so fundamental."

All of which is a good plug for incorporating nature and animals into your writing if you have a fair working knowledge of them. This field of writing isn't crowded, and isn't likely to be.

Being one of those who came up gropingly by feel instead of formula, I passed through a number of stages along the way. I think I made about all the mistakes possible the first years. I always wrote slowly, often laboriously. It was a long time before I got out a second story; a still longer time before the third, but I was learning the truth of what Robert Frost once wrote: "A story has to be believed into being."

I had a long period in which I did little but polish sentences and paragraphs. I crossed out and remodeled my stuff for punch and effect. I strove to put style into my work and would do a whole tale, taking many weeks to it in order to work some unique delivery into every paragraph, and mounting up to several sledge-hammer blows along the way. I even conscientiously aped the style of certain big writers, among them Kipling and London, until I finally learned that style is simply you, yourself—coming through at last after all that sweat and labor. You can no more help developing a style of your own in time than you can help breathing.

DURING that time I proved to myself that there is no such thing as a blind alley in story writing, that you can't strike a situation that won't unravel beautifully with patience, and quite originally by just unwinding it from the heart. There is a story, and a fine one, according to how you deliver it, in the simplest incident of the day. But it takes so long to make one's garners of human psychology functional; a long period of exacting work, *sans* formula, for a story asks to be made flesh and blood.

I still think writing is about the hardest work in the world. You hear writers speak of stories that "just write themselves," but it is only the concept that can be an inspiration of the dawn. I never found a story so strikingly clear that it would accommodately write itself with only a little judicious typing on my part. You have to

sweat it out line by line. It is regularity that wins in any game.

Literary commentators have been bemoaning the fact that the American novel is passing from the scene because it cannot compete with non-fiction, radio, and the movies for public attention, and now they are beginning to say that the short story is also giving way to the article and the picture magazine.

**W**RITERS are prone to blame the public for this, but the fault, I feel sure, lies with them. The public has always been duped and underrated. The money-minded publisher and movie producer, playing safe down the years, have relegated public intellect to the 16-year-old bracket, and unskilled, unpainstaking writers add to it. By this I do not mean only the prolific concocitor of Who Done It's, but the all too serious writers who are too heavy and too lengthy for these swift and parlous times.

The personal leeway found in the average minor novel, and many a short story, means the untransmuted in writing—a lot of lumber left over from the writer's own scaffolds which he was too careless and egotistical to clear away. It is boring to the supercharged reader of today. And it bored the writer in the doing, never fear.

The public turns away. Fact articles and the "pic" magazines and the ever increasing flood of murder mysteries take up the slack in a way, but it isn't that the public really prefers these things. The public is still underrated. It hasn't any voice for the changing of such trends, it has only feeling, but it is always right in certain fundamental reactions. It is ready and eager for the real in heart and soul values in fiction, but such impact must be put over deftly and lightly by the writer, and the reaction wood out of the public by subtle craftsmanship that vies with the speed of American progress in other fields.

Writers, more than any other craftsmen, must be pliant and adaptable and match their abilities to current means. The successful writers of the coming decade must be craftsmen who can cope in letters with the tempo and tension of the time, and with the pictures of the movie screen in speed and clarity and suggestion. They will write simply and forcefully, but they will say more in a few sentences than the classic writer said in pages. They will write from no ivory towers. They will have new dramatic tensions, subtler undercurrents, invisible holds upon the reader from between lines and between words, that will grip the screen-dulled, picture-dulled mind as well as the natural book-lovers. They will use simple words in extraordinary ways, making of them a new writing which can be called in the fullest sense *North American*.

And they will in time, it is to be hoped, lead the potential reading masses out of what is perhaps the lowest dip on record—a confusion where people have lost the knack of being exalted, where sexless love and loveless sex sell side by side for a quarter, the soulful is mistaken for the lascivious, the real for the sham, and more than half of a supposedly thinking public has its head buried from habit in the "pics" or comics.

It is safe to say that none of these writers will work by formula.

A prominent publisher answers the writer's perennial question:

# Shall I Move to New York?

By BURTON C. HOFFMAN

**I**F YOU'RE an unpublished writer, you've thought of moving to New York City. Certainly, since it's the literary nerve center of America, it's only natural for you to dream of living there. However, from a practical standpoint, it's not such a sound idea. Not until you've been invited, at least.

From personal experience, here's how a typical young writer whom I know fared in New York. He came directly from Cambridge, Massachusetts, where he'd been graduated with honors from Harvard as an English major. He was 22 then, personable, a trifle shy, very likeable. He'd heard tales about the literary life, the cocktail parties, the exciting editorial conferences, the Oak Room at the Ritz.

When he arrived in New York he telephoned several editors of whom he had heard. All of them were cordial; all requested him to submit his manuscript; all declined to see him in person. He walked the streets of Greenwich Village looking for a room, finally found one at \$95 a month—without bath or kitchen—and moved in.

Submitting his manuscript to receptionists in publishers' offices and weeks later calling for the rejected typescript became the routine of his existence. Never once was he invited to speak with an editor.

Lonely, dispirited, he took on a succession of dull jobs to tide him over, couldn't make both ends meet, and finally was too disheartened to continue with his writing in the spare time afforded him.

There's a happy ending to his story—but not to his premature New York adventure. After a year of disappointments, he moved back to Cambridge, wrote a few chapters of a new novel with a New England background, submitted it by mail to the publishing house which had sent him his first rejection note . . . and received a letter from the editor asking him to come to New York to discuss the rest of the story. A week later he had a contract and an advance. I can't tell you the author's name, but I can tell you why I know the story is true. I was the editor.

Moving to New York before you've been discovered is about as useful as traveling to the gold-bullion vault at Fort Knox because you've studied to be a banker. For one thing, magazine and book editors are busy people: they haven't time

to talk to everyone who's written a book-length manuscript or a few short stories. But they can't afford to be too busy to read, because only by reading submitted material can they hope to discover the new talent they need so badly to assure the continued prosperity of their houses.

More than that, even if you were to get into an editor's office, it would do you more harm than good. Most writers I have known can't talk nearly as well as they can write. A fiction writer whose last six books have been major book-club selections and whose sales figures have averaged 800,000 a book, talks more like a diffident college professor than a high-powered writer of historical fiction. If he had to sell on the basis of his oral output, he'd never have been published in the first place. But when he submits a synopsis and a few scenes, his editor can visualize the next season's best-seller lists in anticipation.

Most editors prefer to have non-fiction ideas submitted to them in writing, whether in the form of an outline, a synopsis, or a completed draft. For one thing, they can "see" it better when it's on paper. It gives them a chance to weigh the various possibilities, to juggle variations and twists, to discuss it with people in the office or with qualified specialists. And I know an editor of one of the largest publishing houses in the country who is so painfully self-conscious because of a mild speech impediment that he shudders at the thought of speaking to new people—particularly overanxious young writers.

Unsolicited manuscripts are read, make no mistake about that. The publisher—magazine or book—needs new writers and new subjects. He can't continue to exist without them. He has a large investment in his business, and he has to keep publishing to realize returns on it.

Established writers constantly are dying, going out of fashion, slowing up in production. The publisher has to fill these gaps with fresh talents—so you can be certain he's using every means at his disposal to find new authors. Certainly he's going to assure himself that every manuscript that comes to him—unsolicited, agented, or recommended—is examined carefully by the editors and readers he's paying to do this job for him.

I can verify from my 20 years in magazine and book publishing that every manuscript or outline we ever received was read. In all the houses with which I have been associated, a written report, with the signature of the reader, was required as well.

It's a good idea to stay at home to write, and to submit by mail or by agent. To begin with, your most valuable commodity is your material, and generally it's right at home, among the people you've known best, amid the surroundings in which you've grown up. It's cheaper to live at home: you can hold [Continued on Page 29]

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Since 1937, Burton C. Hoffman has been president of the Dial Press, which has published such diverse authors as Pierre van Paasssen, Gladys Schmitt, and Frank Yerby. He formerly was in daily newspaper work, associate editor of Collier's, and on the staffs of various book publishers. He is a contributor to magazines.

The writer's life, both gay and sad—  
But usually it's not too bad

# Day-by-Day Experiences

## Pretend it's a Movie!

By HELEN MACGREGOR

TRY to imagine it as a movie!"

Ever since I was given that tip I've been able to revise, successfully, short stories of mine which had been rejected though they had seemed to me to be quite well written.

One fault which hadn't struck me, was that I'd made most of the story take place on the same "set." Try to imagine staring at a movie and seeing the same room the whole time! You'd get as bored with it as an invalid gets with the pattern of his bedroom wallpaper. It wasn't difficult to remedy that mistake once I'd realized it.

Another fault was that the principal characters didn't appear soon enough. What would movie fans say if they had to wait half way through the feature film before seeing, say, Ava Gardner or James Mason? Again, how disgusted they'd get if only one of the pair appeared for any time.

Often in my eagerness to observe "unity of time" I made the events of my story happen within a few hours, or even less. How unlike most movies, in which the plot is spread over several days or weeks, or even years, so that opportunities are offered for change of frocks, change of moods, change of scenes!

At the movies, people like to know from the

beginning whether they are going to see a comedy or a dramatic motion picture. Either I didn't give a clue soon enough, or else I began with a laugh and ended with sob stuff. It can be done occasionally with a movie, but only if the producer is a genius. What is a writer of short stories but a producer?

In a movie, no character (unless he's Hamlet, or Alec Guinness in "The Mudlark") delivers a long speech. A few short sentences are all he is given to put over. In rewriting rejects I try to imagine I'm hearing my characters speaking to me in a screen play.

No movie character sits or stands still for more than a few moments. I now make sure that the characters in my story do something, even if it's only lighting a cigarette or shutting a door.

"Cut!"

To make a fast-moving dramatic motion picture, whole scenes, often beautifully acted, have to be ruthlessly removed. I remind myself of that when I'm making excuses for not cutting a piece of description or dialogue of which I'm proud. The fact is, a movie does move, and many of my rejected short stories were as animated as the stills stuck up outside a movie theater!

## I Learned to Get the Answers

By HELEN LANGWORTHY

MY first try at a feature sold readily and I thought, "This is as easy as pie! Why, I can toss off one of these quicker and easier than a company dinner."

But I didn't know! I admit that fact with humility and shame.

Take last week. I had done a feature story on a local, elderly man who has a huge scrapbook crammed with interesting material. I sent it to the *Press* downstate. No answer.

Twenty days later the *Press* called me long distance to ask for a picture of the man looking at his scrapbook. He could be showing it to a grandchild, if he had one; otherwise, any young person. Feeling almost as honored as though the Governor had called me with a personal request,

I contacted the local newspaper photographer and relayed the message. (After all, my major contact with editors previously had been by means of slips containing such words as "regrets . . . sorry . . . not without merit.")

The photographer promised to take the picture. A couple of days later I was at the post office mailing it out. Just as I was about to seal the envelope the thought occurred to me that perhaps the *Press* would not recognize the picture as belonging to my article, so I scribbled the man's name, article title, photographer's name and my own. Mentally patting myself on the back for having provided all possible information, I slid the big envelope into the slot.

I was wrong. Twenty-four hours later there

was a long distance call from the *Press* asking just who the youngster was in the picture.

"Why, the grandson," I answered, surprised that the editor hadn't guessed.

"And how old is he?" came the editor's voice.

"Um-m. Ten, eleven—maybe twelve," I answered.

"That's not good enough," the editor said. "Find out!" Then he began a series of questions that left me with one "I don't know" after another.

First it was, "That tame partridge, who owned him?"

Then, "The last wild Indian in the country, what part of the country?"

The editor considered my vague "Oh, somewhere in the Southwest" not good enough.

To hammer home his point of getting every *who*, *what*, *where*, and *when* the editor asked if I recalled the story of the serum sent to epidemic-ridden Nome, Alaska, through the heroism of one sled dog. Wondering that he would use costly long distance telephone time to repeat the story, I answered that I remembered.

"There never was such an incident," the editor commented, "even though a monument to the memory of the heroic dog still stands in New York State!"

Then I began to understand that a like boner could occur through my providing insufficient information in my article.

The editor told me to call him back collect within an hour with the answer to his half-dozen

questions. I wanted to say that it was impossible—that it was too far over to the man's house, that it was stormy, and especially that I had no wish to rush around at breakneck speed.

Instead I said meekly, "I'll do it!"

The next few minutes were hectic. Feeling like Deadline Dorothy, I called a taxi and rushed to the man's house for a closer scrutiny of his now famous scrapbook. As I was leaving, practically on the run, the man added the information that he had built the first cottage on a nearby lake. I chortled to myself and made a mental note that the information would be useful.

Forty-five minutes after the newspaper had phoned, I was calling and reporting. I felt proud to relate that human-interest bit about the first lake cottage.

Inexorably came that awful word: "When?"

I could only groan.

To which the editor commented, "See what I mean!" He took the edge off with, "Just the same, you've done a darned good article!"

Since that moment I've vowed by all the writing skill I've learned that from now on I shall always keep those historic words *who*, *what*, *where*, and *when* in the forefront of my mind with the writing of each line of an article.

There's a postscript to the experience. If anyone asks, "But did you get a big check for the article?" I can only say that the check hasn't arrived yet. If the newspaper takes into account the three long distance calls I'm afraid I shall be owing it money!

## How I Skin the Expense Wolf

By HARVEY HANSEN

THE dozen typewriter ribbons I will probably use this year cost me \$5 instead of the usual \$8-\$12. And think of buying a \$90 typewriter for \$70, especially when the saving is enough to buy a \$30 camera for \$20.

A letter to a wholesale firm started it. I inquired if a person not in a retailing business could purchase items listed in their catalogue at wholesale or sample prices. The firm replied: "You may purchase at wholesale price."

So I selected what I wanted from the several thousand items listed in the firm's catalogue and slashed my total writing supply costs (and some other costs too) by approximately a third.

My supply expenses were cut still more the day I went to a radio station and inquired if one might obtain used rolls from the teletype machine. Glad to be rid of them, the manager loaded me down with two dozen rolls, free. They contained approximately 300 feet of paper ideal for first drafts. Besides, it is supremely convenient and satisfying to cut off and insert a six-foot length of that paper into the Notional Noiseless and *create* without having to stop every couple of hundred words to feed in a sheet of ordinary manuscript paper.

It is also quite a strain on a wounded wallet

to send money around for sample copies. So whenever I want to check firsthand on what various markets are using, I go to a local magazine distributor and for about \$2 get an arm load of recent magazines that would have cost me \$10 had I bought them currently from the newsstands.

University extension is an equally inexpensive source of reference material of all kinds. The only cost is postage. I marvel at the courteous, efficient service given me by the extension division of the University of Wisconsin, for instance. Even though nearly a year had passed since I had requested and received material on a certain subject, the administrative assistant wrote to me that new material on that subject had just come in, and would I still be interested in receiving such material.

When a manuscript is to carry several photos, I find that letters of inquiry also reduce expenses. They single out a market open to the manuscript. Thus considerable remailing postage is often saved, and marring of photos and manuscript is much lessened.

The writer has living expenses, too. Especially if he gives up regular employment, the matter of reducing living expenses to the minimum for a time is imperative. [Continued on Page 28]

A feature invaluable to all writers—

# TIPS FOR BEGINNERS

By ALAN SWALLOW

*For marketing seasonal material, I'd like to know approximately how far ahead of publication date the various magazines are planned.*

Magazines will vary a good bit, but a fair rule-of-thumb, at least for the large-circulation magazines, is that the monthlies will normally plan six months in advance, the weeklies three months in advance.

*Am I distinctly disturbed! Another magazine advises writing "thank you notes" for all checks received for manuscripts sold. Having sold more than a thousand scripts and never written a thank you—yet selling over and over again, too, to the same children's papers—I have cause to be dismayed. I am not convinced that we should bother those busy editors.*

Here we go—into a pretty subjective realm. I know that practices vary a lot among writers. I know, too, that editors vary a great deal in their feelings about such matters. For myself, I'd be inclined not to write so often, for a number of reasons: the editors are busy; there's hardly time to write, let alone turn out letters (particularly if you're the sort of person who has too much correspondence anyway); the gestures are nice but sometimes hardly to be afforded. But the person who has a flair for writing notes and time to do it, I suppose a little good is done. Let your own conscience be your guide. I'm quite sure that, in the end, the smaller courtesies are nice, but that they don't sell scripts. A good script will sell, and the writer must maintain normal courtesy at all times, surely; but going beyond that isn't needed, particularly if it cuts down production time.

*A book of mine published in 1928 has now been turned over to me by the publishers, so that I have all rights to it. It is a book of children's stories. What shall I do? I want to revise somewhat. Then can I try to sell rights other than book rights? Can I offer it them as a new book, or hustl I mark the manuscript "Revised Edition"? I also have a children's play which may be out of print and rights returned to me. What can I do about this?*

In this case, we need again to think of the various rights in a work. I presume that the material appeared only in book form and not in serial (magazine) form. And now, with the out-of-print status of the work, the publishing contract has provided for normal return of all rights (rights once ceded to the publisher) back to the author. This is a normal provision in a book contract, and return of rights to authors happens

several hundred times each year, as books go out of print.

The author has now all serial rights to the work, and the work could be offered to various magazines—and to syndicates, if there is a syndicate market. If first serial rights are being offered, it is no more than just to the prospective editor to indicate by letter, with the submission, that the work appeared in book form before, although not ever in magazine form. Some editors explicitly do not want material which has appeared in any form at any time previously, even though, technically, first serial rights have not been used. As a matter of fact, the market would normally be slim for magazine publication or other serial use. It would amount, approximately, to the group of markets which use second and third serial rights. If the author thinks, then, that a magazine sale of some of the material is still possible, she should try, particularly among the second serial markets.

Radio and TV rights would still be available, since I understand those have never been sold. If the material adapts itself to that use, the author should try those rights by making the necessary adaptations and submissions.

We have, finally, book rights. The author is free to sell the work to another publisher. But the market is likely to be very small. The reason is that a book publisher is likely to think that the work has used up its market and no longer is profitable, or the original publisher would have kept the work in print. Sometimes another publisher will view the matter differently and will consider bringing out a revised or new edition of a work gone out of print on another publisher's list. But the occasions are rare. The really large market for this sort of work—and I know of several sales which have been made after an original edition has been sold and the rights returned to the author—is the reprint publisher.

Children's books, however, except for the older "classics" and the relatively few works which seem so valuable that they are becoming "classics," do not have a reprint market, usually—that is, a market comparable to the 25-cent book for adults. A few reprint houses are doing children's books other than non-copyright material, but they are few indeed. If the original publisher had not sold reprint rights, it is not likely that the author could do it in this limited field. But she could try. The reprint business for adult books is so much greater that if the work were adult the chances would be greater, of course.

As for the children's play, I don't know of any reprint publisher that handles such work.

# *The Short and Successful Story of a Book Sale . . .*

Syracuse, New York  
January 10, 1951

Dear Mr. Brady:

Novel received, and thanks for a wonderful job of criticism . . .

**1.**

Syracuse, New York  
March 31, 1951

**2.**

Dear Mr. Brady:

Your letter stating you will accept LAY THE BODY ANYWHERE for marketing arrived last night. I am very happy to hear this and of course you have my permission to submit it to markets . . .

Syracuse, New York  
November 15, 1951

Dear Mr. Brady:  
Congratulations!

Needless to say your letter notifying me of the sale of my book has been the best news to date. Enclosed are the copies of the contract you requested signed by me. I am keeping one that has been signed by the editor. Thanks, and best wishes!

Cordially,  
Matt Christopher

**3.**

Three short letters that tell the story of why *you* need a New York agent to: 1. read your work with interest and tell you frankly why it isn't selling and how you can correct it; 2, market your revised manuscript to the right editors; and 3, make the best possible contract terms and represent you with New York editors. Send your book or short script—today!

**REVISION SERVICE** — If you've revised your book (or article or story) so often that you've lost your objectivity or you do not have the time to revise, I will re-build your script eliminating the flaws in technique so objectionable to editors. Write me about your book and your particular problem. I'll reply promptly.

**RATES FOR READING AND/OR DETAILED CONSTRUCTIVE CRITICISM OF SHORT STORIES, ARTICLES, \$1 per 1,000 words or fraction thereof—minimum fee per script \$5. Enclose fee with each manuscript. Reading fee always refunded on sale of manuscript. MARKET APPRAISAL CHARGE FOR BOOKS, \$5.**

**POETS!** I am at present the only major agent offering qualified poetry criticism, sales service and/or marketing suggestions. Rates: \$1. per page (with a maximum of 20 lines to a page)—minimum fee per poem \$3. Books of poetry, reading and market appraisal, \$10.

**PROFESSIONALS:** 10% commission on sales if you are selling regularly to national magazines or if you've placed a book with a major company within the last two years. No reading fees but please write full details before sending material.

**Write today for free booklet YOUR KEY TO SUCCESSFUL WRITING.**

**IN CHOOSING A LITERARY AGENT — WHY NOT THE BEST?**

**FRANK Q. BRADY, Literary Agent**

**55 West 42nd Street, New York 18, New York**

# It Paid Me to Specialize

An outstanding figure in rail lore tells how he got into his field and the satisfactions it brought him

By FREEMAN H. HUBBARD

**D**OES a specialty in the writing game pay off? Does it yield personal satisfaction as well as an income to live on?

That depends upon what you specialize in and what you do with your knowledge. If you concentrate on prehistoric cockroaches, as a distant cousin of mine did, you may be happy but you won't get very far financially. A writer who picks a subject that directly affects millions of lives and follows it up intelligently stands a good chance now and then of getting more assignments than he has time to handle.

How do I know? Well, I've seen it happen to plenty of other people, and I can cite my own case history. My interest in railroad lore dates back to the period before I could talk. My father was railroad man with a yen for storytelling; my earliest recollections center around the yarns he spun of snowbound trains, fast runs, head-on wrecks, roundhouse cats, track-walking spooks, express bandits, and run-away freight cars.

It is asserted that the romantic tales Sir Walter Scott's grandmother related to him when he was a boy eventually made him a great novelist. I don't know about that. But I do know that my railfaring father gave me a love for railroad lore that so far has brought me many thousands of dollars.

Dad worked for the Pennsy and I traveled all over the country and through Canada on his passes. I visited railroad offices, shops, and roundhouses from which the public is usually kept out. I met trainmen and their families, became acquainted with their way of life, and learned their colorful lingo. I rode in engine cabs, cabooses, even a section car. I snapped photographs of locomotives and founded the Railroad Camera Club. I clipped train pictures from magazines and pasted them in scrapbooks. I began collecting a railroad library.

When I grew up and turned to writing as a career, after several false starts in other fields, I naturally concentrated on the roaring road.

Did it pay off? As a direct result of my hobby I have sold hundreds of articles and stories about railroading to a long list of periodicals in the transportation field, including *Steelways*, U. S. Steel's swanky house organ, which sent me \$750 for a 2500-word piece on the romance of the steel rail; *Railway Progress*, which paid me \$25 for reprint rights to the steel rail article; *Tracks*, the Chesapeake & Ohio Railway journal with a two-cent-a-word rate (the first piece I sold them, "Chessie's Kinfolk," dealt with true railcat stories, Chessie being a cat widely used in C. & O. advertising); *Wheels*, the American Car & Foundry house organ; *Railroad Magazine*, which caters to both

railroaders and rail fans, and *Trains and Travel*, a fan publication.

I also sell occasional rail features to such slicks and pulps in the general field as *True*, *Saga*, *Adventure*, *American Mercury*, *Liberty*, *American Weekly*, *Popular Science*, *Popular Mechanics*, *Varsity*, *21*, *Popular Western*, *Fifteen Western Tales*, *10 Story Western*, *10 Story Detective*, and *Buick Magazine*—yes, I even did a novelty railroad piece for an automobile magazine.

There is, of course, a real danger to be guarded against constantly in specialization—the tendency to narrow your horizon. This can be avoided by varying your work pattern. Handle occasional jobs, in both the writing and non-writing fields, that have nothing to do with your specialty. For example, I've had three books published by Whittemore House. The second of these, *Vinnie Ream and Mr. Lincoln*, is the biography of a young sculptress and has no connection with rail lore. Writing about the first member of her sex to get a sculpture contract from the United States Government was a pleasant vacation from my specialty, and after finishing it I returned to engines and trains with a fresher viewpoint.

Another trick I use to vary my work pattern is to sandwich popularized technical articles in between the adventure or crime types of railroad fact story that I enjoy most.

For example, I made an extensive survey of railroad dining cars for *Trains and Travel*. I found that every road in the country loses money on its diners and that you, the passenger, actually pay at the rate of \$1 for a meal that costs the carrier \$1.40 to serve! This piece I called "Dining Car Blues." It paid me two cents a word, plus expenses for a trip from my New York home to Boston. I had to talk with a certain man there because he was the only railroad dining car manager who admitted in public that his road had a chance of breaking even in what I called "a dizzy merry-go-round of rising costs, wages, and taxes, with no brass ring in sight."

**B**UT I write semitechnical articles rather reluctantly, more to broaden my coverage of the iron horse than for any other reason. The type of manuscript I really like to write is, for instance, the lead feature I did about the Hinckley forest fire of 1894 for *True*. That disaster had often been written up, but I built my story around the engineer who raced the flames to get his trainload of passengers to safety. A few passengers, crazed by fear, leaped off the open platform of the speeding train into the burning woods and were burned crisp—a fact I employed to give my piece a new slant and the title "Suicide Express."

I also change my work pattern by writing for

various age groups. Often I use the same material that brought me a check from a book publisher or an adult magazine to create a tale for children. I have done this again and again for *Story Parade*, *Jack and Jill*, *Children's Activities*, *Children's Play Mate*, *Open Road for Boys*, and so on. I did it also in a book of semi-fictionized railroad stories for the eight to 12 year group which I called *The Roundhouse Cat*.

The biggest financial reward that came to me as a result of specializing in one subject was the salary I received for 16 years on the editorial staff of *Railroad Magazine*, first as associate editor, then for 12 years as editor. I was hired for that job because of my familiarity with rail lore.

I could not get over the fact that the company paid me during all those years for having fun, for doing the very kind of work I would have been glad to do free of charge if I had been financially independent. Of course, the job gave me a big advantage in the quest for additional rail lore, heightened my prestige, and provided me with a powerful lever for contributing freelance railroad stuff to other periodicals. I even wrote a 15,000-word chapter on railroaders for a folklore volume published by the University of Pennsylvania Press, although I never had a day's college education.

One day a literary agent called me up to say that Whittlesey House wanted someone to write a book on Grand Central Terminal and asked if I knew anyone qualified to do it.

"I'd like to handle that job myself," I said; and the agent took me to luncheon to meet Whittlesey House's top editor. As a result, I signed a contract to write a book, not on Grand Central—I recommended a friend for that one—but on the whole field of rail lore. The book became *Railroad Avenue*, subtitled *Great Stories and Legends of American Railroading*. It was radio-dramatized on *Cahwade of America*, CBS, and was reprinted in *Liberty* magazine, condensed.

*Railroad Avenue* sold so well that I took a risky plunge, resigning from a "sure thing" as editor of *Railroad Magazine* to devote my full time to freelance writing. Since then, the going has been alternately tough and rewarding, but I've never regretted the dive.

I'm now drawing royalties from three books, am working on another rail book, and have on my desk not-yet-filled railroad assignments from two big magazines.

## HONEST REJECTION

By TRUDI NELSON

Dear Author:

The return of your manuscript does not necessarily imply that it is without merit, but it's quite likely.

Nor does it suggest that it would not be suitable for publication in some other magazine although at the moment we cannot think of one.

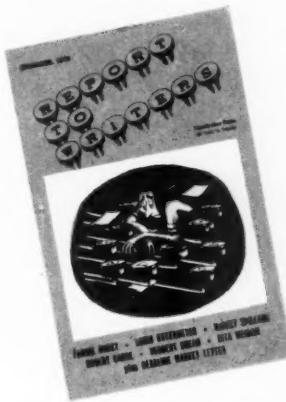
We wish to express admiration for the egotism which prompted you to submit your work.

Won't you try again, elsewhere?

Yours very truly,

THE EDITORS

## YOU'RE MISSING PLENTY—IF YOU MISS



Featuring the world's top writers—telling you how they do it—telling you how you, too, can do it. Here are some of the stars in **RTW**:

- Samuel Shellabarger, author of **The Captain from Castile**
- Anya Seton, author of **Dragonwyck**
- Charles Jackson, author of **The Lost Weekend**
- P. G. Wodehouse, creator of **Jeeves**
- Brett Halliday, creator of **Michael Shayne**
- James T. Farrell, author of **Studs Lonigan**
- Russell Janney, author of **Miracle of the Bells**
- Fulton Oursler, author of **The Greatest Story Ever Told**
- Fannie Hurst
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# The Trade Journal Field

## Here Is Money-Plus Fun

By JOSEPHINE BELAND

**S**O YOU'RE going to try your hand at writing? Well, of course you can start right in with fiction if you don't mind starving for five years. But, if you're interested in a weekly income, you might start with some trade journal stuff."

That was the advice given me by a publisher friend when he learned that I was a would-be writer.

"It isn't the small remuneration that makes me uninterested in trade journals—it's the utter boredom of the whole idea," said a fellow member of the Redwood Writers' Club two years later.

I had been explaining with enthusiasm that, true enough, payment for trade journal material usually comes in small checks, but it does come. I thought I had pointed out with some vigor that learning and writing about another person's business could be mighty interesting for the budding young writer. After my friend's sour comment, it was clear that my second thesis needed further development.

Actually, boredom is as far removed from trade journal writing as is the difficulty of constructing intricate plots. Trade journal articles are written about the successful merchandising ideas of individual business men and women, or about news that affects an industry as a whole.

In either case, they involve meeting and interviewing people. People are interesting, and people are fun.

"But," you say, "I want to write to eat!"

To that I answer, "And so do I."

There are hundreds of people, all over the country, who are eating, and eating well, on the profits of their trade journal writing. Just to keep this article completely honest, I'll say that I'm glad I don't have to depend entirely on my income from this source. Editors pay for what they get (or part of it), and I'm not in a position to put in a full day's work interviewing and typing. I do know from experience, as well as from the handbooks written by the "big-timers," that well-organized, steady writing for trade journals can bring in sizeable, steady profits. Part-time work brings part-time payment.

Whether you want to supplement another income, lay the groundwork for a regular income from your writing, or perhaps just for fun discover what makes a successful hardware dealer, let me pass on a few words of enthusiasm for the trade journal field.

Chances are you have among your friends a druggist, a sporting goods dealer, a mortician, or a plumber who would be quite happy to let down his hair with a view to getting his own name in print at the same time you make a profit. Look over the market lists and see if you don't find

a trade journal that probably wants to know more about that very person. Get a sample copy (your friend will be a subscriber for one or more of the magazines dealing with his business, or you can write for a sample copy), and study it.

Most trade journals want pictures; some insist that there be pictures with every manuscript. Businessmen usually have pictures on hand that they will gladly lend or give you. Perhaps you can take special pictures yourself. You can usually buy prints of newspaper pictures for \$1 each. You might even hire a photographer, if necessary.

While you're experimenting, however, don't build up any unnecessary overhead. Let your subject furnish the picture. The first article I wrote was a hesitant 400 words about a young veteran, a friend of our family, who had just opened a new hardware store. He furnished the picture, and I sent out the story "just on a gamble of a three-cent stamp." (When I received the editor's acceptance, I was sure I could become a writer.) The same store furnished material for a second article, describing a unique china display, that was accepted by another hardware magazine.

Thereby hangs a tale of how editors' tastes differ. The first article was a simple narrative about the opening of a grand new store. The editor of the second magazine told me, "I don't very often take success stuff because, sure as you publish a story about Joe Blow and what a successful young merchant he is, you find that Joe is about to go bankrupt—we want specific ideas about display and merchandising."

I have a theory, based on many interviews, that sporting goods dealers are the most enthusiastic species of business man at work today. On their days off they go fishing, and on their days on they talk other people into going fishing (or hunting or golfing or . . .). Some of them go in for fancy window displays. Others operate from little hole-in-the-wall establishments. All are sure that the sporting goods business is the best business in the world. Business is pleasure because business and hobby are one and the same.

Of course they aren't all great conversationalists, but from those who are you can get a marketable story in short order. It takes a little more work to build up your article about the dealer who doesn't or can't talk, but there is usually something to be said about his window or floor displays, the "big fish" contests he sponsored, or the way he observed his tenth anniversary.

There is one dealer listed in my sporting goods file who has open house at his store every Thursday. The first night I went, I introduced myself as a trade journal writer, had a cup of coffee, and we got along like two old fishermen. He was glad to meet someone who really wanted to listen

to his stories, and I was even more glad to find a subject so willing to give me an article. Since then I've sold several articles about his business—his open house, his ski school, his rental program.

When I read in the newspaper that the largest hardware and sporting goods store in our city would sponsor a casting school, I made an appointment to interview the head of the sporting goods department. The dealer was so enthusiastic about fishing, so sold on his advertising program, that the interview could have turned into a private lesson if I hadn't protested that I didn't know anything about fishing, really didn't care to learn—except for getting article material.

From then on, the dealer explained his professional terms, but he didn't lose his enthusiasm. He furnished the pictures, and three different accounts went to three magazines.

Plumbers won't talk—at least they won't talk as readily as sporting goods dealers. My opinion here seems to be shared by the editors of some of the plumbing journals, who are in need of more material about more progressive merchant-mechanics. With the aid of two accountants and one stenographer, I have been able to turn in material about three firms. The plumbers themselves

seem to be shy rather than deliberately uncooperative. When the more eager members of the firms come forth with information, they supply the pictures and thank you for worming a story out of them.

I am convinced that trade journal interviews could provide material for novels, short stories, or poems, if there were an ambitious and imaginative writer to handle that material. I am haunted by the first two lines of a limerick about a plumber with large blue eyes and matching overalls. But I can never get past that second line.

Surely a hard-working writer could build a novel about the pretty girl who ran a radio cab business and had three husbands. Or why not write a short story about the nurseryman, instead of a mere merchandising story of his store?

Trade journal writing, however, can stand on its own. Editors pay pretty well for the manuscripts, and it's fun to talk with the butcher, the baker, the candlestick maker. Hats off to the novelist who finally makes the grade, and congratulations to the writer of short stories who can keep turning them out! But, for that weekly income, for writing that's fun, make a start with trade journals.

## How to Analyze Readership

By ROY DENIAL

As many freelancers know, the *Business Publications Section of Standard Rate & Data Service* (an advertising information book) contains a valuable listing of trade publications by category. To the discerning writer this catalogue can actually be the source of much more than correct names and addresses.

Take my experience, for example. Using the *SRDS* index, I looked up Jewelry and Watchmaking. The data on one of the magazines listed, *Jeweler's Circular-Keystone*, I studied carefully. Despite the fact I had not seen a copy of this publication, I was immediately able to ferret out important marketing information about it. Here's how:

1. I studied the Territorial Distribution of Subscriptions. This information is broken down according to how many persons in each section of the country buy the publication. (Whenever the data show that a magazine sells heavily in certain areas, you can be pretty sure that the editors like news and feature copy from those territories.) In the case of *Jeweler's Circular-Keystone* I noted that the East North Central area ranked second in the country. Hence I figured Detroit (my territory) would most likely be a good copy center.

2. I studied the Business Analysis of Subscriptions. It broke down the subscription list according to the per cent of readership found in various business categories, (retailers, wholesalers, manufacturers, etc.) I noted that the overwhelming preponderance of subscribers were dealers.

3. I studied the magazine's advertisement in *SRDS*. (Such ads are usually found close to the official *SRDS* listing. Information gleaned from an ad of this type tips off the freelancer as to what type of articles the trade journal likes most.) The phrases "Alert Merchandisers" and "New Promotions" in the ad indicated that the editors went for articles about unusual jewelry selling methods.

So I concluded that an article about a (1) Detroit (2) jewelry dealer who (3) used an "educational" angle to interest prospects would be a sure-fire number for this publication. So I picked up information for such a story, wrote it, and sold it—first time out.

Naturally, there is no "magic" in such a formula. It's simply another method of analyzing your market needs carefully before writing a trade journal story. Covering hundreds of such publications, the *SRDS* listings provide the freelancer with valuable story-selling facts and figures.

**TURN THE PAGE FOR AUTHOR & JOURNALIST'S OUTSTANDING LIST OF  
TRADE JOURNALS OPEN TO PROFESSIONALS OR BEGINNERS**

# Trade Journals: A Selective List

**T**HIS is a selective, revitalized, up-to-date list of trade journals. The list is designed specifically for the freelance writer. Some house organs are included. The markets here listed are definite possibilities for writers who can supply the editors' needs.

Approximately 2500 trade journals are published in the United States. Obviously it is impracticable to list them all in a writers' magazine. Many of them, moreover, are strictly staff-written and offer no opportunity for the freelancer.

Readers who want a comprehensive list of all periodicals within a given industry should consult *Ayer's Newspaper Annual and Directory*, available in most sizable public libraries and daily newspaper offices; or *Standard Rate & Data Service: Business Publications Section*, which may be found in the offices of advertising agencies and of publications with large advertising staffs.

In the following list, the letter and figure in parentheses indicate the frequency and price of the publication: as (M-25), monthly 25¢.

## ART

**The Art Digest**, 116 E. 50th St., New York 22. (20 issues per yr.) News of art interest. Photos of new products. Belle Krasne. 13c a line. Pub. Query.

## AUTOMOTIVE, BICYCLES, ETC.

**American Bicyclist**, 461 8th Ave., New York 1. (M-35) Articles about successful bicycle dealers, displays, advertising campaigns, parades, races, safety drives. Photos of interesting events and groups. 10¢ a line. Photos of bicycles. Charles G. Peeler. \$10 per page. (125 words). Pub. Query.

**Automotive Retailer**, 10 Park Place, Morristown, N. J. Easy-to-adopt retailing methods; unusual solutions to store problems. Photos illustrating point of story. Ic: Pix \$5 (handout pix \$3). Pub. Query.

**The Bicycle Journal**, 696 S. Main St., Fort Worth 2, Tex. (M-25) Success stories of bicycle stores, interviews, photos required. Also photos of displays, bicycle leg art, etc. Bill Quinn. 1c-2c; pix \$.45. Acc. Pub. Query.

**Brake News**, 11 S. Forge St., Akron 4, Ohio. (M) Articles of interest to brake mechanics, owners of brake shops, etc. E. S. Babcox. 1c-2c; pix \$3. Pub. Query.

**Commercial Car Journal**, 56th & Chestnut Sts., Philadelphia 30. (M) Technical articles on truck and bus fleet maintenance, safety programs. Worldwide knowledge of field essential. \$25-\$75 a article. \$7.50. Pub. Query.

**Ford Times**, Ford Motor Co., 3000 Schaefer Road, Dearborn, Mich. (M) Well-illustrated travel, place, sport articles. 1200-1500 words, photos, with Ford angle. Limited market. 10c. Acc. Query.

**The Highway Magazine**, Middletown, O. (M) Highway construction (including bridges); highway material histories or unique. Photos essential. Occasional single photos. W. H. Spindler. 1c-2c; pix \$7 up. Acc. Overprinted thru June, 1958.

**Implement & Power**, 601 W. Harrison St., Allis-Chalmers Bldg., Kansas City 6, Mo. (BI-W) Occasional articles on management problems in retail farm equipment merchandising and service shop operations. 1000-1500. Photos. Howard E. Everett. 1c-2c; pix \$3. Acc. Query.

**Motor**, 250 W. 55th St., New York. (M-50) Ideas in selling cars and service merchandising and on management. Photos. Cartoons. Neal G. Adair. Payment according to worth; pix \$6. Acc. Query.

**Motor**, 50th & Chestnut Sts., Philadelphia 30. (M) Services, merchandising, public relations, shop kinks, personalities. Photos. Cartoons. Frank P. Tighe. \$35-\$50 per article; pix \$5-\$10. Pub. Query.

**Motorship**, 192 Lexington Ave., New York 16. (M-25) Marine equipment—tug boats—tug boats—construction, conversions, etc. 1200-2500. Photos required. M. J. O'Leary. \$10-\$30 per published page, including pix. Pub. Query.

**Northwest Motor**, 83 Columbia St., Seattle 4. (M-30) Free lance material only occasionally. Query.

**Pub. Relations**, 100 Franklin St., Denver 2. (M-25) Maintenance costs of operating heavy-duty trucks and trailers. Photos with articles. Austin Stromberg. 1c-2c; pix \$2.50-\$3. Assigned features. Acc. Others. Pub. Query preferred.

**Reporter**, Allis-Chalmers Tractor Division, Box 512, Milwaukee, Wis. BI. Free lance material. Easy mining, road building, construction materials involving Allis-Chalmers tractors. Photos essential. Cartoons rarely. Edwin A. Francis. 5c; pix \$3. Before pub.

**Rubber Review**, 11 S. Forge St., Akron 4, Ohio. (M) Business methods of independent tire, battery, accessory dealers. Photos of shops and tire men. E. S. Babcox. 1c-2c; pix \$3. Pub. Query.

## AVIATION

**Skyways**, 444 Madison Ave., New York 22. (M-25) Technical articles on aviation with emphasis on business use of aircraft. D. N. Ahnstrom. \$50 up per article. pix \$6 up.

## BEAUTY

**American Hairdresser**, 70 W. Hubbard St., Chicago 10. (M-60) Unusual beauty salon management and selling ideas, preferably in shops of four or fewer operators. Acc.

## BOTTLING

**The American Bottler**, 316 Peachtree St., N.E., Atlanta, Ga. (M-50) Stories and merchandising in soft drink bottling operations. 750-1000, two or more photos. Ben Ginsburg. 1c-2c; pix \$3. Pub.

**Bottling Industry**, 220 E. 42nd St., New York. (Bi-M-35) Methods, efficiency, sanitation, traffic control, sales, soft drink industry, advertising, news. Bureau 1c-2c; pix \$3. Acc. Pub. Query.

**National Bottlers Gazette**, 9 E. 35th St., New York. (M-75) Unique, effective selling and production methods. J. F. Stevens Ic; pix \$3-\$5. Pub. Query.

## BUILDING AND RELATED SUBJECTS

**Air Conditioning & Refrigeration News**, 450 W. Fort St., Detroit, Mich. (W-30) Unusual applications of refrigeration and air conditioning; dealer success stories. Phil B. Redeker. 6c per published line; pix \$5. Pub. Query.

**American Artisan**, 6 N. Michigan Ave., Chicago 2. (M-35) Window air heating, air conditioning, sheet metal contracting. 1000-3000. John E. Peterson. 1c-2c; pix \$3. Pub. Query.

**Flooring**, 45 W. 45th St., New York 19. (M-25) Merchandising and operating activities of firms that sell and install floor coverings. Photos of showrooms and installations. Irving Fleischman. 1c-2c up. Acc.; pix \$3. Pub. Query before firm submission.

**Glass Digest**, 225 Lafayette St., New York 12. (M-20) News about flat glass business—glass blocks, vitrified and Carrara, building from and decorative glass. Other types of glass also. 1000-1500. John E. Peterson. 1c-2c; pix \$1.50. Cartoons \$5. Pub.

**National Roofing**, 315 W. Madison St., Chicago 6, Ill. (M-50) Manufacture, estimating, sale, and application of roofing, siding, insulation, waterproofing, 600-1000. News of manufacturers, jobbers, contractors. Professional sketches. Occasional cartoons. James McCawley. 1c-2c up. Acc.; pix \$3. Pub. Query before firm submission.

**Roofing, Siding and Insulation**, 45 W. 45th St., New York 19. (M-25) Requirements similar to those for **Flooring**. Irving Fleischman. 1c-2c up. Acc. Pub. Query before firm submission.

**Western Plumber and Heater Journal**, 3665 S. Vermont Ave., Los Angeles 7. (M-25) Business methods and procedures by master plumbers and heating contractors have improved business, up to 1000. No technical articles. Glover Hendrickson. 1c; pix \$3. Acc. Query if material relates to a specific firm.

## BOATING

**Yachting**, 206 E. 42nd St., New York 17. (M-50) Fiction as well as non-fiction relating to all types of recreational boating. News only by special arrangement. Photos. Herbert L. Stone 3c. Acc. Query.

## BUSINESS, FINANCE

**Baron's National Business & Financial Weekly**, 40 New St., New York 4. (W-35) Financial and economic subjects of direct interest to investors, 800-1200. John Devonport. \$35-\$125 per article. Pub. Acc. Pub. Query.

**Good Business**, Lee's Summit, Mo. (M-15) Articles 800-1600 emphasizing Christian principles in business. First-person stories especially desired. Photos of industrial subjects with business slant. Clinton E. Bernard. 2c up; pix \$5. Acc.

**National Real Estate and Building Journal**, 427 Sixth Ave., New York 10. (M-25) Information on real estate and building projects by real estate or operative builders. 500 words; new ideas of real estate organizations, property management firms. Cartoons rarely. Bob Fawcett. 1c-2c; pix \$3.50. Acc.

**Nation's Business**, 1615 H St., N.W., Washington, D.C. Anything of general interest to business men, to 2500. Lawrence F. Hurley. \$600 up per article. Acc. Pub. Query.

## CLEANING, LAUNDRIES

**The Guide**, 316 Peachtree St., N.W., Atlanta, Ga. (M-50) Promotion, production systems, sales—laundry and dry-cleaning establishments in the South; 1200 words, six pix. News of new plants, remodeling, personnel. A few cartoons. Louise Beall. 1c; pix \$3.50. Pub. Query.

**Launder-matic**, Age, 199 Flatbush Ave., Brooklyn 18, N.Y. (M-30) Operation of automatic (self-service) laundries; combinations of laundry and dry-cleaning establishments. G. Avistrom. 1c; pix \$2.50. Pub. Query.

**The National Cleaner & Dyer**, 304 E. 45th St., New York 17. (M-50) Factual stories directly drawn from the industry; new and unusual developments in production, management, selling. Filled with single photos. William R. Palmer. 2c up; pix \$3. Pub. Limited market. Pub. Query.

**National Rug Cleaner**, 114 E. 32nd St., New York 16. (M-12) Articles on rug-cleaning plants, 1000 words. B. H. Hellman. 1c-2c; pix \$3.50. Pub. Query.

## CLOTHING

**Boot & Shoe Recorder**, 100 E. 42nd St., New York 17. Merchandise news of shoe and boot manufacturers, special promotions, "how-to" shoe stories, etc. Occasional photos. News about retail shoe people, stores, etc. Occasional cartoons. R. L. Fitzgerald. News 1c; features 1c-2c; portrait \$1; other photos \$3. Pub. Query.

**The Shoe Shoer**, 60 South St., Boston, Mass. (M-25) Illustrated success stories of modern, high-grade shoe-rebuilding establishments. W. C. Hatch. 1c; pix \$3.50-\$4.50. Pub. Query.

**Women's Specialty Shop**, 1311 Widener Bldg., Philadelphia 7. (M-25) 300-1000 words on retail methods. News. Photos of windows and displays. 1c-2c; pix \$3. Pub.

## COMMUNICATIONS

**Fortnightly Telephone Engineer**, 7720 N. Sheridan Rd., Chicago 26. (M-35) Activities of independent (not Bell system) telephone companies, personalities, new construction, rates, financing. Articles to 3000 words and news. Good photos. John G. Heyman, 10th Street, 3rd floor, good rates for articles; pix \$5. Pub. Query on articles, not news.

**Radio-Electronics**, 25 W. Broadway, New York 7. (M-30) Technical stories on television, radio, and electronics, slanted to the practical technician. Cartoons. Hugo Gernsback. Varying rates; pix \$1.50.

**Radio and Television Maintenance**, Ambassador Hotel, Atlantic City, N.J. (M) Radio and television servicing, shop hints, technical advances, 200-2000. Technical photos. Cartoons. Robert Lewin, 2c; pix \$4. Pub. Query.

**Telephone & Management**, 7720 N. Sheridan Rd., Chicago 26. (M-35) Requirements as for *Fortnightly Telephone Engineer*, above.

**Telephone Engineers Newsletter**, 7720 N. Sheridan Rd., Chicago 26. (H-W-35) Requirements as for *Fortnightly Telephone Engineer*, above.

## DRUGS

**The Merck Drugist**, 217 S. 4th St., St. Louis, Mo. (M) Drug sales promotion, display, prescription information, etc., 1000 words. Linda Blahey, 1½c. Acc. Query.

**Modern Pharmacy**, Parkes, Davis & Co., Detroit 32. (B-M) Articles of 600-1200 words for retail pharmacists. Should have professional slant. Good cover or business or department problem. Some cartoons. George A. Bender. 3c first 1000 words, then 2c. Pix. \$5. Acc. Query.

## ENGINEERING

**Co-op Power**, 416 E. State St., Ithaca, N.Y. (M-25) Illustrated articles on activities and achievements of rural electric cooperatives—1500 words. Overstocked with cartoons. Roy H. Park, 1½c; pix \$3-45.

**Irrigation Engineering & Maintenance**, Sterling Bldg., Port Lavaca, Tex. (M-25) Experiences of irrigation district managers, irrigation farmers, especially cost-cutting plans, to 1500 words. Newsmen and districts. Rue McDaniel. \$10 up per printed page. Pub. Query.

**Pacific Road Builder & Engineering Review**, 709 Mission St., San Francisco, Cal. (M-35) Methods of heavy construction used on dams, canals, bridges, roads, tunnels, waterworks, etc., in Western states. 1300 words. Neal Fellom. \$30 per article. Pub.

## FEED, SEEDS, AND FERTILIZERS

**Feed Age**, 45 W. 45th St., New York 19. (M-25) Articles on feed manufacturing. E. J. Van Alsburg. 50c per column inch. Pub.

**The Feed Bag**, 1712 W. St. Paul Ave., Milwaukee 3. Wis. (M-25) Success stories on feed retailers and new feed stores. 1000-1500. Send envelope for tips for writers' folio. Photos essential. Bruce W. Smith. \$15 to \$35; cover pix \$7. Cartoons four to eight a month. \$5-\$7. Pub. Query. Prompt response.

**Seed World**, 327 S. LaSalle St., Chicago 4. (B-M-25) Illustrated articles on novel merchandising and sales methods. 1000-1500. B. A. Hoover. 1½c; pix \$1. Pub.

**Commercial Fertilizer**, 75 Third St., N.W., Atlanta, Ga. (M-25) Articles, news, photographs. Bruce Moran. Pub. Query.

## FOOD

**Bakers Weekly**, 45 W. 45th St., New York 19. (W-25) Articles pertaining to general baking field. News, pix, cartoons. James Phelan. 50c per column inch. Pub.

**The Biscuit and Cracker Baker**, 45 W. 45th St., New York 19. (M-25) Articles pertaining to biscuit, cracker, pretzel, and cone industry. News pix, cartoons. E. J. Van Alsburg. 50c per column inch. Pub. Query.

**Fishing Gazette**, 461 8th Ave., New York 1, N.Y. (M-35) Articles on commercial fishing activities. 500-1000. C. E. Pellerissier. Need news correspondents in Boston, Maine ports. Chicago. 25c an inch up. Pix \$1. Pub. Query.

**Food Topics**, Topics Publishing Co., 330 W. 42nd St., New York 18, N.Y. (M-25) Information on food and food business from retailer's angle. Stanley Ferber. Pub. Query.

**Fountain & Fast Food Service**, 386 Fourth Ave., N.Y. 16, N.Y. (M-50) Articles on operation and management in fast food service field, plus good photos. Jim Horan. 1½c; pix \$3.50. Pub. Query.

**The Grocer's Digest Publishing Co.**, 216 S. 7th St., St. Louis 2, Mo. (M-25) Articles on progressive grocers. 1000-1500. short features and merchandising, pix essential. 1½c; pix \$1-45; cartoons \$2.50-45. Pub. Query.

**Ice Cream Field**, 19 W. 44th St., New York 10, N.Y. (M-25) Production and merchandising articles about ice cream. News items on manufacturers and their businesses. Sidney M. Maran. 1c. Acc. Query.

**Institutional Food Wholesaler**, Restaurant Equipment Dealer, 31 W. 45th St., New York 18, N.Y. (M) "How-to" articles 1500, illustrated with action pix. Ned Greene. 2c; pix \$.50. Cartoons \$5. Acc. Query. 1000 words.

**Locker Management**, 105 S. 9th St., St. Louis, Mo. (M-35) Articles relating to frozen food locker plants explaining in detail how they render better service, build business volume—1000-2000. New. Albert A. Tonoff. 1½c; pix, 5x7, \$2.50. Cartoons \$5. Acc. Query. 1000 words.

**Meat Magazine**, 59 E. Van Buren St., Chicago 5, Ill. (M-25) "Case histories" of meat packer's or processor's experience with new techniques or equipment. H. L. Rothra. 1c. Pub. Query.

**Quick Frozen Foods**, 82 Wall Street, New York 18, N.Y. (M-25) Articles on successful store merchandising of frozen foods and locker plant operations. Munro Innes. 1½c; pix \$2.50; clippings 50c. Pub.

**Seafood Business**, Sterling Bldg., Port Lavaca, Tex. Feature stories and pix of successful seafood wholesalers and retailers based on interviews on how they sell more seafood. News of new wholesale seafood establishments. Rue McDaniel. \$10 a page up. Pub. Query.

**The Volunteer & Cooperative Groups Magazine**, Super Markets, 114 E. 32nd St., N.Y. 18, N.Y. (M-50) Articles on operating and merchandising in large volume grocery field, chain or independent. 1000-2000. Photos required. Gordon Cook. 1c. Pub. Query.

**Western Baker**, 121 Second St., San Francisco 5, Calif. (M-25) Articles on operations of bakeries in 11 Western states, Hawaii, and Alaska with pix. Query before submission. Ennis B. Gicker. 1c; pix \$3. Acc.

**Western Confectioner**, 4328 Sunset Blvd., Los Angeles 29, Calif. (M-35) Merchandising briefs (300 wds.) News items of manufacturing, wholesale, and retail trade. Lewis L. Darling. Pub.

## FURNISHINGS (Home)

**Bedding Magazine**, Merchandise Mart Plaza, Chicago 54. (M-40) Articles on manufacture and merchandising of bedding. 1200-2000. Robert B. Logan. 1½c; pix \$3-\$5. Pub.

**Bedding Merchantiser**, Merchandise Mart Plaza, Chicago 54 (M-40) Factual articles on retail selling of home furnishings and sleeping equipment. Alfred M. Salasin. 1½c; pix \$3-\$5. Pub. Query.

**Furniture Age**, 4730 N. Broadway, Chicago 40. (M-50) Illustrated articles—500-1000—new merchandising methods, store modernization, interior display, model rooms with theme, and suggestions in business. Pix two to six per article, glossy. J. A. Gary. 1c; pix \$2. Pub.

**Western Upholstery, Furniture & Bedding**, 617A S. Glendale 4, Calif. (M-25) "How-to" articles on custom reupholstering, furniture restoring, news of trade in 11 Western states and Texas. Maury Hauser. 2c; pix \$2.50. Pub.

## HARDWARE

**Hardware & Housewares**, 490 Madison Ave., Chicago 6 (M-20) Articles, pictures and captions. "How-to" original methods on office shortcuts, merchandising displays, and operational procedures. John F. Shrock. \$4 up. Pub.

**Hardware Retailer**, 333 N. Pennsylvania St., Indianapolis 4, Ind. (M-25) Independent hardware store merchandising and management articles; shorts. Glendon Hackney. 1c up; pix \$2 up. Acc.

**Hardware World**, 1385 Market St., San Francisco 3, Calif. (M-35) Articles 300-1000 regarding retail hardware store operations in 11 Western states. Edward M. Grinnell. 1c. Pub. Pix \$3; cartoons \$5. Acc.

## HEALTH

**Modern Sanitation**, 355 Ave. of the Americas, New York 1. (M-25) Articles on sanitation; plant or industry programs, efficient maintenance methods for surroundings, equipment etc., research work in public health. Articles illustrated. James V. Cawley. 2c. Pub. Query.

**Medical Business**, 369 Lexington Ave., New York 17. (M-30) Merchandising articles—1000-1500—pertaining to hospital and doctors' supply dealers. Pix accepted with story. Philip Charv. 1½c. Pub. Query.

## INSTITUTIONAL

**The American City**, 470 Fourth Ave., New York 16, N.Y. (M-50) Staff written or by municipal officials, engineers, and other directly connected. Articles must describe new or improved facilities, improvements made in municipal departments. Harold S. Butterheim. 2c. Acc.

**Building Service Employee**, 749 N. 2nd St., Milwaukee 3, Wis. (B-M) Informative or entertaining features slanted to service employees of all types of buildings or parks. Pix of employees at work or buildings serviced by them. W. H. Cooper. 3c. Acc.

**Church Business**, Box 5030, Richmond 20, Va. (Q) Articles under 800 words on new plans or programs to help workers and extend influence of the church, adaptable for use by Protestant churches everywhere. Miss Mary M. Cooke. No fixed rate; Acc.

**Church Management**, 1900 Euclid Ave., Cleveland 15, Ohio. Fact articles of local church achievements; general articles on worship, ministerial problems. William H. Leach. 1c. Query.



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**Hotel Management**, 71 Vanderbilt Ave., New York 17. (M-35) "How-to" articles—1000-2000—on hotel operation that has increased profits. Walter O. Voegle. 2c-3c. Acc. Pub. Query.

**Institutions Magazine**, 1801 Prairie Ave., Chicago 16, Ill. (M-50) Unsolicited articles applicable to mass-producing and mass-housing fields. Joseph W. Janson. 50c per col. inch. Pub. Query.

## JEWELRY

**The American Horologist and Jeweler**, Box 7127, Capitol Hill Sta., Denver 6, Colo. (M-35) Technical articles in the horological field with pix. Orville R. Hagans. 1c; pix \$2. Acc. Pub. Query.

**Jewelers' Circular-Keystone**, 100 E. 42nd St., New York 17. (M-25) Illustrated articles on window display, advertising, merchandising, based on experiences of well-rated jewelers. Special emphasis on how-to—angle. 1200-1500. Langford F. King. 60c per inch; pix \$3-\$5. Pub.

## LUMBER

**American Lumberman Magazine**, 139 N. Clark St., Chicago 2, Ill. (BL-W-25) Illustrated features on new stores, merchandising ideas. Guide sheet for freelance writers. Richard W. Douglass. Rates vary. Pub. Query.

## MACHINERY

**Compressed Air Magazine**, 149 Commercial Pkwy., Phillipsburg, N. J. (M-35) Descriptions of operations (contracting, industrial, railroad, etc.) that use compressed air equipment. Photos. C. H. Vivian. 2c; pix \$3-\$5, cartoons. Pub. Query.

## MANAGEMENT

**Factory Management & Maintenance**, 330 W. 42nd St., New York 17. (M-50) Articles to be syndicated by plant operating executives. Photos. Harry Lee Waddell. \$35 page. Acc. Query.

## MARKING

**Marking Industry**, 407 S. Dearborn St., Chicago 5. (M-25) Articles on use or manufacture of marking products—100-1500. A. W. Hachmeister. 1c up. Pub. Query.

## MERCHANDISING

**Advance Magazine**, 313 E. 21st St., New York 10, N. Y. (M-25) Articles on mail order firms' success stories—1500-2000. Cartoons and humor column. Robert L. Fontaine. 1½c. Acc. Query.

**Department Store Economist**, 100 E. 42nd St., New York 17, N. Y. (M-50) Articles relating to merchandising, management, maintenance, lighting, and climatic control of department stores. Frank X. Kiefer. 1½c; pix \$2.50. Acc. Query.

**Juvenile Merchandising**, 114 E. 32nd St., New York. (M-35) Feature articles on juvenile furniture stores and departments. News on opening of stores and new products. Shots of stores covered by articles. Helena W. Harris. 1½c; pix \$3.50. Pub. Query.

**Modern Packaging**, 275 Madison Ave., New York 22. (M-75) Lloyd Stouffer. Pub. Query.

**Vend Magazine**, 188 W. Randolph St., Chicago 1. (M-35) How-to articles concerning automatic merchandising industry—does not include amusement or musical machines. G. R. Schreiber. 2c up. Pub. Query.

## METAL

**Industry and Welding**, 1240 Ontario St., Cleveland 13, Ohio. (M) How-to on welding procedures and techniques—less than 1200 words. Photos. Lew Gilbert. 2c/3c; pix \$3-\$5. Pub.

**The Iron Age**, 100 East 42nd St., New York 17. (W-35) Technical articles of actual shop or plant experiences. News of industrial developments. Cartoons, \$7.50, submit roughs first. Pix \$6. Pub. Query.

**Production Engineering & Management**, 2842 W. Grand Blvd., Detroit 2, Mich. (M-50) Semi-technical articles on cost saving or new developments in mass production, metalworking, industrial engineering. 3000 words. Pix for articles. Frank M. Scotten. 1½c up; pix \$3 up. Acc. Query.

**Steel**, 1213 W. 3rd St., Cleveland 13, Ohio. (W-50) Technical articles on metalworking processes. Original news reports on metallurgical industries. Irwin H. Such. \$20-\$25 per page. Pix \$8 up. Pub. Query.

**The Welding Engineer**, 520 N. Michigan Ave., Chicago 11, Ill. (M-35) Articles illustrated with pix on welding technique. News. T. B. Jefferson. \$10 page including pix. Pub. Query.

## MUSIC

**Music Trades**, 113 W. 57th St., New York 19, N. Y. (M-25) News of music store personnel, features on merchandising. J. Majeski, Jr. 20c col. inch.

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# THE POET'S PLAINT

By CHESTER SHULER

I sent a poem through the mail  
And earned a quarter by its sale:  
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It reappeared—without my name!

When next I saw my precious gem,  
My joy diminished, tor—ahem!—  
Although I deemed it rather strange,  
Its author's name was now *Exchange*.

Another paper used my poem,  
But caused me no inflated dome,  
And left me feeling most dejected:  
The author now was named *Selected*.

When last my verses came to view,  
I realized 'twas all too true  
And quick repressed my dismal groan:  
For now their author was *Unknown*!

## OIL

Fuel Oil News, 1217 Hudson Blvd., Bayonne, N. J. (M-20)  
Write-ups of successful fuel oil dealers. Oliver Klinger, Jr.

The Independent (Petroleum) Monthly, Box 1019, 1437 S. Boulder, Tulsa, Okla. (M-50) Articles of interest to independent producers of crude oil and natural gas. Economics, field practices, geological, secondary recovery—2000 words. Frank B. Taylor. 1c-3c; cover photos. \$10. Acc. Query.

## PHOTOGRAPHY

Camera Magazine, 217 E. 25th St., Baltimore 18, Md. (M-50) "How-to" material on photography with good photos, 8x10 glossy. Cartoons. Mark Mooney, Jr. 2c; photo \$3 up. Acc. Query.

DuPont Photographic News, Advertising Dept., E. I. duPont de Nemours & Co., Wilmington 98, Del. (Free) Semi-technical stories 750-1000 words with 3-4 outstanding photos, regarding photographic processes. Human interest negatives. A. H. Livingston. 35¢. Acc. Query.

Photographic Trade News, 1114 First Ave., New York 21. (M) Merchandising and sales promotion in retail camera stores. News of new stores. Charlie MacDermott. 2c up; pix \$2. Acc. Query.

The Professional Photographer, 519 Caxton Blvd., Cleveland 15, Ohio. (M) Articles on professional photographers. Write for manuscript selection sheet. L. Q. Yowell. 1½c; pix \$2. Acc.

Photo Dealer, 251 Fourth Ave., N.Y.C. (M) 250-500 words on photo dealer, promotions, remodeling, business, sidelines, etc. Augustus Wollman. 2c; pix \$5 interiors and display. \$10 window display. Acc.

## PRINTING, PAPER, INK

American Ink Maker, 254 W. 31st St., New York 1, N. Y. (M-25) News of people in printing ink industry. John Vollmuth. 2c. Acc.

American Paper Merchant, 111 W. Washington St., Chicago 2, Ill. Articles 1000 words on paper merchandising techniques referring to specific companies. L. Q. Yowell. 1½c; pix \$2. Pub. Query.

American Paper Converter, 111 W. Washington St., Chicago 2, Ill. (M-35) News and feature articles covering paper products industry. Write for specification sheet. W. B. Young, Jr. News. 1c; feature 1½c; pix \$2. Pub. Query.

American Printer, 248 38th St., New York 18. (M-50) Technical articles covering types of graphic arts. Roger Barton. 2c up; pix \$5. Pub. Query.

International Blue Printers, 500 S. Wabash Ave., Chicago 3, Ill. (M-50) 1000-1500 words on blue print and photo copy firms. Ray Good Jr. 1c; pix 15. Pub. Query.

Printer's Magazine, 99 Worth St., New York 13. (M-40) Management, marketing, technical articles—1200 words with pix on commercial printing and lithography industry. Ernest F. Trotter. 1½c. Pub. Query.

## RUBBER

Rubber Age, 250 W. 57th St., New York 19. (M-35) Technical articles on rubber chemistry, technology, and manufacture. M. E. Lerner. \$10 a page. Pub. Query.

## SPORTING GOODS

Western Sporting Goods Review, 4328 Sunset Blvd., Los Angeles 22, Calif. (M-35) Merchandise briefs—300 words. News items of manufacturing, wholesale and retail trade. Lewis L. Darling. Pub.

## TOBACCO

The Tobacco Jobber, 1860 Broadway, New York 23, N. Y. (M-20) Articles on assignment dealing with business methods and problems of tobacco jobbers. Stanley Daly. 1c; pix \$5. Pub. Query.

The Retail Tobacconist, 1860 Broadway, New York 23, N. Y. (Semi-M-20) Articles on assignment dealing with retail problems. Stanley Daly. (See The Tobacco Jobber.)

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# You Needn't Compete With the PROS!

Here is a tested technique for breaking into the magazines with fiction—and look where it may lead

By BERNARD KAAPKE

**I**F AN ARTIST were to paint an imaginary portrait of the typical would-be fiction writer struggling to break into print, the result would probably represent a young—or perhaps no longer young—man directing a despairing gaze off into space, while before him a blank sheet of paper stares up from the typewriter roll. At one side would be a pile of rejected manuscripts. Under his hand would be a copy of a popular magazine, with a story by some famous writer marked and underlined in red pencil. The aspiring author would be caught motionless, fixed forever in futility between his own unsuccessful efforts to compete and the talented, professional product to which he aspires.

Several years of experience as an editor at two big magazine publishing houses and in a literary agency have convinced me that this is an accurate picture. There is only one thing wrong with it. It is unnecessary.

There is good news for the writers who far too long have pounded their heads against stone walls in the attempt to shoulder the big names aside and thus make room for themselves in the magazines. Established authors don't shoulder easily! The encouraging truth is that *you don't have to compete with them directly*. The same experience which taught me that most new writers fall into this *impasse* has taught me that there is an opposite approach which can hardly fail, given reasonable competence. In fact, it embodies the strong possibility of the new writer growing by gradual, financially remunerative stages to the stature of an established author himself.

Working as editor of my own magazines, and as an agency editor in daily contact with the field at large, I soon discovered that while terrific competition and chronic overstock prevailed, nearly everywhere, there were on nearly every magazine special needs or wants *never adequately supplied*. Editors are constantly on the lookout for kinds and categories of stories which for one reason or another the majority of producing professionals and their aspiring imitators neglect, but which are needed to balance the contents of the magazine.

Within these areas of specific need and reduced competition lies the golden opportunity of the newcomer. He needs only to take the trouble to find out what these shortages are, and write accordingly. A manuscript which meets standards of acceptability, even though not on an absolute par with top professional talent, will mean an almost sure sale under these conditions.

What the special vulnerable spots are will vary, of course, from publication to publication.

In all the pulp fiction books, the pros concentrate on the longer yarns—the novels and novlettes from 8000 to 12,000 words on up. This for a very obvious reason: payment by the word. Consequently, there is nearly always a shortage of good short stories—and the shorter the scarcer. Because of their extreme usefulness in making up a magazine which must come out to an exact number of pages, and seldom does on the first try, and also because an extra title on the contents page always looks good, short-short stories are always eagerly sought by pulp editors. The checks are too small to interest bread-and-butter writers, but they are good enough for a starter—and your name looks just as large and black on the title page as those of the big fellows.

This bit of information is not new—yet it is amazing how few writers attempt to profit by it. A few short-short sales, and your work starts going into the rush pile of professional manuscripts, instead of the slush.

These shorter-length needs are especially important in the Western and detective fields. In the sports field, there are additional angles for the newcomer to play. Here the pros concentrate not only on long yarns, but on major sports. Hence a sport pulp editor is always wide open for short stories on lesser but quite as colorful sports. Tennis, track, crew, auto racing, and golf are good examples. The scales can be further weighted in your favor by watching the seasonal element. In winter, when summer issues are being made up, a sport like golf or tennis is a fine bet. In summer, a competent ice-hockey story will rate instant editorial attention.

Also, there are periodic fluctuations in public demand and the number of magazines devoted to the various types of pulp fiction. At present, editors cannot get enough good science-fiction. At other times love pulps or romantic Westerns are in a bull market. A new writer can often get his start by stepping aboard during one of these spurts in popularity.

The thing to avoid is trying to buck the down-trends in a given field, when even the old-timers are fighting to hang on. An exception to this is when editors start cutting lengths and lengthening tables of contents, in which case a new writer may paradoxically find his opportunity in the midst of a downswing, by being alert to the changes in editorial policy.

In the slicks, there is always a demand for good young-love stories written with a light touch. There is usually a surplus of domestic

drama. It might seem hard to tell from looking at a magazine what conditions prevail in the editorial office. But here is one way: look at the stories, not by the old, familiar names, but by the fresh names, the new arrivals. Older writers tend to stay in their own grooves. The *new* trends are marked by the editors' choices from stories by unknowns.

So far, what has been said represents simply a common-sense application of the principle of "hitting 'em where they ain't." It is not necessary to use gueswork, however. If you submit a manuscript which shows ability, nearly any editor will be willing to answer an accompanying query as to what kind of story best to try for him next—this assuming that you live outside New York and have no means of personal contact. Or any good agent will advise you. If you have no agent, a writers' organization or publication can recommend one from among those who accept reading fees.

The proof of the pudding is in the pocket-book. By following the above system, this writer was able to chalk up a 100 per cent sales record for his first year of freelancing, covering over 30 stories. One pen name has now twice drawn top cover billing. Entrance into more direct competition with the older pros has brought some rejects since, but also some larger checks, and the knowledge that with the first barriers hurdled there are greener fields to be explored for pleasure and self-satisfaction as well.

## I find gold in writers' magazines

By ELISE FRASER

I use my writers' magazines to the nth degree! When I first started to write, many of the articles were beyond my experience and I did not get much out of them. But as I progressed, my understanding of these articles increased and often I found just the help I needed in an article I had previously passed by. Whenever I have both time and inclination, I take a pile of writers' magazines and go through them again. Each time I do this, I find something worth while.

After the magazines are so old that the market lists are no longer up-to-date, I go through the magazines again, and clip the articles that I wish to save. I put these in manila file folders and label them: adventure, agents, articles, business, characterization, crime, confessions, copyright, detective, editors, fiction, fillers, ghost stories, ideas, income tax, inspirational, juveniles, mystery, novels, plays, plotting, publicity, pulp, radio, religious, research, setting, short story, short-shorts, syndicating trade journals, vocational, Westerns.

For instance, in my file on juvenile writing, I have articles on writing for all the various age levels, juvenile serials, Sunday School papers, book-length fiction and non-fiction, as well as articles on style, plotting, characterization, etc. A book on juvenile writing usually gives just one point of view. In these articles I have the viewpoint of many successful writers.

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# Don't give up the script

By WILLIAM WALLER

DO you get discouraged after your manuscript has taken a dozen round trips to magazines? Do you get so darn discouraged that you want to tear up not only your rejection slips but that very manuscript, besides?

"I have a story which I sent the day before yesterday to \_\_\_\_\_ Magazine," a friend writes me. "I liked it as well as anyone can be expected to like his own stuff, and sent it off the first time with high hopes which have gradually shrunk to the point where I hate the sight of the thing."

That sounds like a rank amateur, doesn't it? Wrong! It is a sample of the belly-aching of a young writer who is selling the pulps regularly, appearing in such quality magazines as *Story*, and working like mad on a mystery novel and other projects.

Notice, however, that he says nothing about tearing his manuscript up—or filing it in the bottom drawer. Oh, no! True, he hates the very sight of that script. It's gone the rounds of ten or 15 magazines. But tear it up—never! That's not the way a real writer works.

Experienced freelance writers usually have had so many ups and downs with hundreds of manuscripts that the business of getting rejection slips can be taken with some degree of stoicism, if not downright philosophical calm. Usually they have had a number of experiences such as this: Editor A rejects a certain manuscript, saying it is putrid; Editor B does likewise. Perhaps Editors C, D, E, and heaven knows how many more do likewise.

Just when all hope seems gone for that manuscript, however, along comes another editor with a check and a nice pat-on-the-back letter. Sometimes, to the writer's surprise, that check is in excess of what he would have received if Editor A, or any of the other rejectors, had accepted the article.

After this has happened to him a few times, the writer gets into the habit of never giving up on a script.

With articles, it is true that the element of timeliness often prevents a writer from submitting his manuscript indefinitely. This is true so far as top-paying markets are concerned. However, many an article which fails to click with the big markets may still be sold to lesser ones even though the timeliness has worn off. For example, at the time the popular song "Mairzy Doats" was the rage of the country—and the world—I did a profile of the lyricist, Milton Drake, who happened to be an old friend of mine. It was the "inside" story, and I figured it a good bet for one of the big slicks. An agent handled the article, with no luck.

By the time I got the script back, months had gone by. The song was all but dead—and it seemed so was my article. Everyone advised me to forget about it. Instead, I kept sending it to various magazines. I worked down from the 10-cent a word markets to the 1-cent markets, and ultimately (almost two years later!) sold it to a new popular music magazine for almost 2 cents a word!

I had the last laugh. Better than that, I learned something. I learned that, no matter how many rejections you get, a good story always remains a good story. It may be necessary to revise a little here or there after the timeliness of a story has worn off, but somewhere there will be an editor who will find that story acceptable. Even though it may be a small market, it is still better to sell the article for low rates than tear it up or file it in a bottom drawer.

Many a beginning writer has the feeling that if his article is not good enough for the biggest magazines, then his stuff must lack merit. This is far from the truth. There are many reasons why editors reject articles submitted to them. Frequently the least of these is that the manuscript lacks merit.

More experienced writers are well aware of this, so they use what might be called "standard procedure for submitting manuscripts." This method is quite simple. After writing an article, the writer draws up a list of all possible markets for that particular article. Then, starting with the best-paying markets first, he sends his manuscript on its rounds. The manuscript may go to as many as 30 or 40 magazines—I have sold articles which have been rejected as many as 34 times!—but the chances are good that eventually the article will be sold. In this way, the writer gives the law of averages a chance to work.

## Where Writers Get Together

Christian Writers Institute will have its annual midwinter writers' conference beginning January 25 at its headquarters, 434 S. Wabash Ave., Chicago. Authors of distinction are on the program.

Dr. Alan Swallow, director of the University of Denver Press and former editor of *Author & Journalist*, has announced the establishment of a regional writers' service to provide professional assistance. Among various activities will be writers' conferences in various cities in the Mountain States.

A writers' cooperative—perhaps the first in America—has been founded in the Southwest to bypass Eastern editorial rejections and publish outstanding work by its members. Nooha Taga, the new organization, is being financed temporarily by a wealthy Floridian. Its offices are at 227 Bedell Building, San Antonio 5, Tex. There are ambitious plans for embracing other regions than the Southwest. Similar cooperatives have existed in England for a century.

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### AUTHOR & JOURNALIST

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## Slanted to sell

By FRANK W. BALL

**A**N unusual slant to an otherwise well-known story has brought me several extra checks. All railroad men know the story of Kate Shelley, the Iowa girl who years ago raced madly through a storm a mile down a railroad track to flag a midnight passenger train. A bridge near the Shelley home had been washed out.

With its ordinary facts, this story didn't have force enough to compete with modern heroic efforts of men. (It happened in 1881.) But in my delving, I found that Kate was a Roman Catholic as were all those of her immediate family, and that she was born and baptized in Ireland. I wondered if I couldn't emphasize her devout religious faith and sell her story to magazines of her church rather than to railroad magazines that had already carried stories about her.

I could. The *Marianist* and the *Apostle* sent me checks for her story, as did *Cusle*, Dublin, Ireland, a railroad magazine.

A like emphasis on the religious faith of Casey Jones, the famous engineer, brought me a small check from the *Franciscan Message*, Pulaski, Wisconsin, plus a much larger one for a reprint of the same story in *Catholic Digest*.

### Expense Wolf

[Continued from Page 13]

Some manage to get over the hump in the city. But many move to the country. I located in the north woods.

Here, one of the things that makes living expenses less for me is my method of exercising. A writer usually needs regular physical exercise to keep at his mental best. Instead of doing calisthenics, like lying on my back flaying my pavement-pounders in the air, I spend a couple of hours a day in the summer gardening and in the winter cutting wood. While a little hard on the back—but not too hard—getting some fuel and food from the good earth is easy on the pocketbook.

Expenses cannot be eliminated entirely. In spite of thrift, extras such as having the old car overhauled come up which the beginner's checks cannot meet. Then what?

Then it is possible to shuffle the program to permit one to work for wages half days for a time. Some employers are willing to cooperate with a writer's program when they learn why he wants to labor only a short time and only half days, especially if they see he is turning out worth-while manuscripts.

An alternative is to work full time on a seasonal job. Such jobs come, for example, at canneries, large orchards and farms, small sawmills, and maple syrup plants.

The ideal full time job for a writer to find—though such jobs are not common—is caretaking for residents who leave the North to winter in the regions of sun-tanned beauty and fresh fruit.

AUTHOR & JOURNALIST

## Contests and awards

The Sesquicentennial Hymn Contest, offering a prize of \$100, closes February 1. For information and entry blank, address the Office of Education and Publicity, Board of National Missions, Presbyterian Church, 156 5th Ave., New York 10.

—A&J—

*Our Dumb Animals*, 180 Longwood Ave., Boston 15, Mass., offers 18 prizes from \$25 to \$5 for story-telling photographs of animals and birds, wild or domestic. The contest closes June 15. Get the complete rules from the Contest Editor.

—A&J—

*Southtown Economist*, 728 W. 65th St. Chicago, offers \$5000 in prizes (top award, \$2000) for a new portrait of Uncle Sam. The publisher considers the traditional concept to be unrepresentative of the youth and vigor of the United States. Paintings must be not larger than 30 x 40 inches, and may be done in practically any medium. The contest ends February 28.

—A&J—

Dodd, Mead & Company, 432 4th Ave., New York 16, is offering \$1000 for the best mystery-detective novel submitted by April 15. Length: 60,000-80,000 words. This is the fourteenth Red Badge Detective competition conducted by this publisher.

## Shall I Move to New York?

[Continued from Page 11]

down a paying job and write in your spare time. (One of the most embarrassing types seen in New York offices—by the receptionist but never by the editor—is the indigent young writer attempting to borrow the price of a train ticket.)

If you remain at home and an editor who has read your manuscript feels that he should see you, he'll let you know. And if necessary, finance your trip. I've done precisely that myself when it was imperative to speak to a writer who lived away from New York and didn't have the fare.

I know so many writers who didn't come to New York until their work was accepted that I could fill another two columns naming them. Here's a sampling, though. Margaret Mitchell wrote *Gone With the Wind* in Atlanta, left the bulky boxes of manuscript in a trunk, only to have them unearthed by Ed Latham, of Macmillan's, while he was making his annual scouting trip to her city. Lloyd Douglas, whose *The Robe* was only one of his dozens of best-sellers, submitted his first piece of creative writing, a short story, to the *American Magazine* in 1932—by mail. It was bought. William Faulkner, Nobel Prize winner, still lives in Oxford, Mississippi (the source of his material, by the way). Another Mississippian, Shelby Foote, of Greenville, never budged from home until his first novel, *Tournament*, was purchased by a New York editor.

If you're a writer, you'll write—without New York's glamour or its disillusion. And if you write, and your material is properly addressed, it will be read.

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# What Editors Want Now

Arco Publishing Company, 480 Lexington Ave., New York 17, is in the market for 50,000-60,000 word novels of the general type written by Jack Woodford. "We'd rather like to see some droll stories come in," writes David Turner, the editor. "Humor is an element we set a good deal of store by. Rates vary with the material received, but we try to issue standard contracts." The firm promises a boon to authors: reports within a week.

- A&J -

The Macmillan Company, 60 5th Ave., New York, and Henry Holt & Company, 383 Madison Ave., New York, are now in the market for picture books. Carolyn Long at Macmillan's and Virginia Fowler at Holt's agree that good ones are hard to find.

- A&J -

*National Guardian*, Washington, D.C., will be in the market for manuscripts by summer, in all probability. Just now the publication is overstocked.

- A&J -

Rate of pay of the *Christian Parent and Our Children* is now 1/2c a word. Hobby material for children is sought for the latter; for the former, special column features, such as needlecraft and cookery. The Rev. Erwin J. Kolb, 1222 Mulberry St., Highland, Ill., is editor of both periodicals.

- A&J -

Smallwares and accessories constitute the sole subject matter of *Women's Specialty Shop*, 1811 Widener Bldg., Philadelphia 7. The publication is not interested in stores selling coats, suits, dresses, and other major line items. Feature articles, merchandising shorts, personality items, with photographs, are all wanted.

This trade journal is interested in developing correspondents in various areas. It pays 1 1/2c a word plus \$3 per photo. A writer who establishes himself with the magazine is promised complete cooperation. If you are interested, better write for the sheet of instructions.

- A&J -

The National Association of Manufacturers has announced a new magazine, *World Today*, the first issue to be dated March, 1952. It will carry around 15 articles a month on foreign and domestic affairs, ranging from taxation to religion. Contributions will be by authorities in the various fields. Edward Maher, formerly editor-in-chief of *Liberty*, will be editor and general manager. Address: 14 West 49th St., New York 20.

- A&J -

Laura Harris, former executive secretary of the Children's Book Council, is now children's book editor for Garden City Books, 575 Madison Ave., New York 22.

- A&J -

News from Idaho, Montana, Wyoming, North Dakota, South Dakota, Kansas, Oklahoma, and Texas, concerning plumbing and heating contractors and their business is wanted by *Western*

*Plumbing and Heating Journal*, 3665 S. Vermont Ave., Los Angeles 7. Payment at a cent a word on acceptance. Glover Hendrickson is editor.

- A&J -

*Automotive Retailer*, 10 Park Place, Morris-town, N.J., offers a market for feature copy of interest to seasoned buyers and store operators in the retail auto supply field. New, unusual sales methods, ideas, or experiences are chiefly desired. Query the editor, J. A. Warren, with specific data about the store covered in the prospective article and the persons interviewed. Payment on publication: 1 cent a word and \$5 per photo.

- A&J -

Writers for the *Grocer's Digest* must know the retail food business sufficiently to interview intelligently. Articles of 1000-1500 words on progressive grocers are wanted. They must be accompanied by glossy photos not smaller than 5 x 7. Payment is 1 1/2 cents a word; \$1-\$5 for pictures. Address the Manuscript Editor at 216 S. 7th St., St. Louis 2.

- A&J -

*Brake Service* is the only publication in the brake service field; it goes to brake mechanics, owners of brake shops, etc. Be sure to query the editor and publisher, E. S. Babcox, 11 S. Forge St., Akron, Ohio, before submitting material. Payment on publication: 1c to 2c a word; \$3 per photo.

- A&J -

*Seafood Business Magazine*, Sterling Bldg., Port Lavaca, Tex., is in need of feature stories and photographs of successful seafood wholesalers and retailers; interviews with seafood department heads in food chains; news of new wholesale seafood establishments. Payment is \$10 per printed page and up. Ruel McDaniel is the publisher.

- A&J -

*Quick Frozen Foods*, 82 Wall St., New York 5, wants feature articles on successful locker plant operations and successful store merchandising of frozen food. Material must be newsworthy, developing a good lead idea. The publication uses also short paragraphs on the frozen food industry, marketing, and personnel; likewise appropriate fillers. Payment on publication: 1 1/2 cents a word; \$2.50 per photograph; 50 cents per clipping. The editor is Munro Innes.

- A&J -

Bill Quinn, editor of the *Bicycle Journal*, 606 S. Main St., Fort Worth, Tex., is especially interested in illustrated interviews with figures in the bicycle industry. He also uses a lot of photographs of gals in shorts or bathing suits—with bicycles, of course. Payment for text is 1 to 2 cents a word on acceptance; for photos, \$4-\$5.

- A&J -

Fred Short, Star Publishing Co., 415 21st St., Birmingham, Ala., is starting *Amateur Story* in February. This monthly will be made up of short-short stories (under 1600 words) and verse up to 20 lines. Payment \$2 a story, \$1 a poem, with prizes up to \$10 for the work adjudged best.

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but **Blade** is a newspaper

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